DOCUMENT RESUME

ED 198 517 CS 206 040

TITLE Curriculum Commission Report: Yearbook's Place in the Curriculum.
INSTITUTION Journalism Education Association.
PUB DATE [80]
NOTE 13p.
AVAILABLE FROM Journalism Education Association, Box 99, Blue Springs, MO 64015 ($1.50).

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Course Descriptions; *Course Organization; *Faculty Advisers; Grading; Guidelines; *Journalism Education; *Layout (Publications); Salesmanship; School Publications; Secondary Education; *Student Publications; *Yearbooks

ABSTRACT

Noting that the students participating on a typical yearbook staff must develop their expertise in such areas as writing, art and design, leadership, business, and group dynamics in a highly realistic job-oriented situation, this paper suggests that yearbook production should be an accredited course in the high school curriculum, with an experienced full time adviser. The paper contains a series of outlines on yearbook production that provide the following information for a new yearbook adviser: (1) a course description for a yearbook journalism class; (2) guidelines on yearbook layout and styles, theme development, caption writing, and sports coverage; (3) suggestions for grading the yearbook staff; (4) methods for indexing the yearbook; and (5) information on sales and developing salesmanship. (HTH)

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ED198517

curriculum commission report:

Yearbook's place in the curriculum

Newspaper ☐

Yearbook ☑

Review ☐

Applicable for:

Junior High ☑

Senior High ☑

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Ron Clemons

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The material presented here is a brief explanation or summary. Beginning advisers should find the course outlines helpful as a check list for evaluating their present operation. Experienced advisers should check the areas which need clarification and offer to contribute by contacting the commission chairman. The report is not intended to be a complete textbook. Pat Schultz has served as Yearbook Chair.

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NOTE: Book reviews gathered by the Curriculum Commission will be running in each issue of *CJET*. Pat Rasmussen is chair of the Review Committee.

William Flechtner, Commission Chairman, Milwaukie High School, Milwaukie, Oregon 97222
Mary Jewett, Newspaper Chairman, Niskaywna High School, Schenectady, New York
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CS206KD

Yearbook's place in the curriculum

Students participating in yearbook production are involved in a complex learning situation that deserves academic credit as a course which is an integrated part of the high school curriculum. In few other classes do they have the opportunity to learn and develop more skills or see those skills adapted as effectively into one project.

The typical staff must develop or expand their expertise in writing, art and design, leadership, time management, accepting and meeting responsibility, mathematics, legal issues, long-range planning, salesmanship, business management, advertising, decision making, photography, group dynamics, creativity, controlled quality production, typing, organizing and evaluating and understanding the needs of a given audience. They must function in a highly realistic job-oriented situation which affords them an excellent chance for career planning and consideration.

With a final product which will be distributed and read by many, students are often motivated to master these skills more thoroughly than ever before.

Many school systems have recognized all of this and include yearbook journalism as a production or lab course offered for academic credit. Others have not; their staffs function in an extra-curricular setting, often with an adviser who knows little about the standards and needs of yearbook production.

The greatest disadvantages to an extra-curricular staff are frequently:

1) difficulty finding time to do the job, sometimes resulting in missed deadlines and even late books,
2) emphasis only on getting the job done with no organized or planned teaching or evaluation of the skills involved, and
3) difficulty recruiting already busy students for a substantial job for which they have little motivation because learning and applying the necessary skills results in so few rewards and because they have no idea of how to do the job.

Certainly there are exceptions, but books done on an extra-curricular basis are often of lower quality and leave staffs with a less complete learning experience than they might have had.

Any school which believes it is important and worthwhile to publish a yearbook in the first place should consider that to have a valid memory book, an accurate history of a year, a useful public relations tool, and a relevant educational experience, their needs and those of their students are best served and recognized by making the production of the book a part of the curriculum.

The new adviser

FOR NEW ADVISERS:

You're going to be the yearbook adviser!

_____A. It was that or no job.

_____B. Yearbook work sounds exciting.

_____C. I want to work with kids in a closer environment than the average classroom.

_____D. None of the above.

Regardless of your motivation in accepting this job, you probably are approaching it with some doubts and fears. Yes — it is a big job! Even journalism majors are often on shaky ground, since college prepares us for newspaper, broadcast, or magazine work, but seldom for yearbook production. Even working on high school or college staffs doesn't prepare us for the entire production scale or that work may already be outdated. So where does one begin?

The first thing an adviser needs is a firm understanding of the standards of a good yearbook. Knowledge is the most vital factor. Good — or even adequate — yearbooks aren't produced without it. The list of things we need to know sometimes seems endless:

- Bidding, contracting requirements
- How to deal with publishers
- Paper, cover, printing quality
- How to develop a theme
- How to organize a book
- What the book should cover
- Layout standards and styles
- Elements of graphics and design
- How to select, organize, grade and motivate a staff
- How to finance a yearbook
- Interviewing techniques
- How to use sources of information
- How to deal with deadlines and set schedules
- Photography and darkroom management skills
- Sources of supplies and materials
- How to write copy, captions and headlines
- How to fit copy, captions and headlines
- How to crop and scale photos
- Printing terms and expenses
- How to index a yearbook
- Standards of good title pages
- How to design covers, end sheets, divisions
- How to effectively use color and special effects

A huge list? Yes, and I've probably forgotten several things. A new adviser has to just start in and assimilate as much as possible, recognizing he/she can't get it all in one year.

There are a number of sources to go to in order to learn these things. A number of texts and other books are available. The yearbook companies themselves print booklets and magazines on many topics and conduct workshops or seminars to help advisers and staffs learn. Workshops, conferences and conventions are also sponsored by state organizations or press associations, JEA, National Scholastic Press Association and various colleges and universities. These same groups publish newsletters, magazines and other helps for their members, including swap sessions between advisers and students. College credit courses and summer workshops are available in many places.

You can learn a lot from these sources. Other things

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have to come with experience, but there are some hints that can make that experience more pleasant.

1) Study the legal issues and know your rights and the staff's rights. Don't let ignorance of libel, privacy and other laws be the cause of a problem.

2) Be sure your staff understands their job and what is expected of them. No one does a job well if he/she doesn't know what it is. Write job descriptions and policy statements together and build enough time into the schedule for each person to learn to do the job well.

3) Treat the students on staff with respect; trust their judgment, ability and creativity. They can solve many of their own problems.

4) Be sure equipment, supplies and working space are adequate.

5) Build experience into the staff by including younger students as well as seniors.

6) Don't be trapped into doing production work. Advise, teach, but don't do the work for them.

7) Set sub-deadlines — for headlines, copy, photos, etc. — instead of having everything due in completed form all at once. This helps meet deadlines and gives editors and advisers more time to work with people having problems. Set final deadline early enough to allow time for editing, checking, etc. If deadlines are a problem, set your own, several weeks before the company deadlines and don't give out the company dates.

8) Be sure whole staff has input into plans and choices. Having that increases their level of commitment to getting the job done.

9) Provide awards, rewards, food — any possible motivation. Make staff fun as well as productive. That may mean music, birthday parties, etc., as well as deadlines and work schedules.

10) Send notes to parents and kids at home to congratulate them on good work. Be liberal with deserved praise.

11) Learn to handle photography effectively. It is often the largest single problem area, especially since good pictures are so vital to the book. You have to know the ropes — take a good course — learn to do photo work yourself so you can teach it successfully. Ignorance is often the core of the problem with student photographers. Kids start out enthusiastic but quickly lose interest when results are poor. Secondly, keep the darkroom professional — and locked when not in use by your approval. Don't let it become a hangout. Check on photographers often; send them to summer workshops; start a photo class; use checkout lists for equipment, film, paper; use professional assignment forms; discourage shortcuts like not using test strips or washing inadequately; have specific schedules well defined so everyone knows his/her job; and provide a time to discuss mistakes, upcoming jobs, schedules, etc.

Hopefully, one or two of these tips will save you time or crisis as you work with your yearbook staff. Good luck and don't be afraid to ask questions. Seek out experienced advisers for answers — we'll be glad to help whenever we can.

— Pat Schultz

Sample course outline Yearbook Journalism

To be an effective part of the curriculum, the yearbook course needs careful planning with emphasis on specific objectives and organization that allows for instruction and evaluation as well as for production.

COURSE DESCRIPTION — Yearbook journalism is a year-long laboratory and study course, the main purposes of which are to produce a quality yearbook according to current standards and to teach students those skills required for this production. The class meets daily.

COURSE CREDIT — Two (2) academic credits applicable as English credits are awarded for the completion of the year-long course.

ENROLLMENT REQUIREMENTS — The class is open to those students who have completed Journalism I and have been approved by the yearbook staff selection board.

OBJECTIVES — As stated in the course description, it is the purpose of the class to produce a quality yearbook as an end result of instruction in and expansion of student skills as follows:

A. Organization, planning, successful group dynamics and leadership
   1. Each student will have a part in the over-all planning and organization of the book's contents and production schedule.
   2. Each student will have the opportunity to work as a part of a large production group and to discuss and evaluate the relationships within that group.
   3. Positions as editors, section editors and business managers will be filled by students who will exercise leadership within the class. Each student will discuss and evaluate effective leadership techniques and skills.

B. Coverage and audience needs
   1. Each student will evaluate the needs of the audience for which the yearbook is published.
   2. Each student will take part in planning the total coverage of the book in line with the above needs.
   3. Each student will understand the purposes of the high school yearbook and demonstrate that knowledge through planning and production.

C. Time management
   1. Each student will take part in the planning of deadlines and the setting of a production schedule.
   2. Each student will be required to meet production deadlines.
   3. Students will discuss and evaluate techniques for effective individual and group time management.

D. Business management and salesmanship
   1. Each student will take part in the financial planning of the yearbook and contribute toward setting up a budget.
   2. Each student will take part in the planning and execution of sales campaigns.
   3. Each student will sell advertising and books to raise the funding necessary for the production of the book.
   4. Each student will plan the work he or she does for the book so that it meets the financial specifications set for it.

E. Press law and legal issues
   1. Each student will understand the legal rights and responsibilities applying to printed material and the legal restrictions of libel, obscenity, invasion of privacy, treason and discrimination laws and apply these to the selection of and writing of material for the yearbook.

F. Layout and design
   1. Each student will understand the role of layout and design as an integral part of the communication process for materials appearing in print. Each will apply these principles on pages he or she designs.
   2. Each student will be aware of the variety of layout styles available for yearbook use and will take part in the selection of the style for the specific book.
   3. Each student will be able to execute yearbook layouts using the layout style selected by the staff.
   4. The students will design a cover, endsheets, title page, and division pages as well as all of the pages of the book incorporating skills learned and discussed in class.
   5. The students will use graphic design elements effectively on the pages they design.

G. Photographic communication
   1. Each student will be able to crop a photograph to enable it to communicate a given message effectively.
   2. Each student will be able to select those photographs which most effectively convey the message he or she wishes to communicate.
   3. Each student will be able to combine a group of photographs to effectively tell a story or establish a mood.

H. Written communication
   1. Each student will be able to write correct and effective yearbook copy.
   2. Each student will be able to write correct and effective photo captions.
   3. Each student will able to write correct and effective headlines.

I. Mathematics
   1. Each student will be able to use ratio/proportion formulas to determine enlargement and reduction scales for printing.
   2. Each student will be able to compute the amount of copy or captions in both length and width that will fit a given area and also will be able to compute correct headline size.
   3. Each student will be able to use the appropriate mathematical skills to figure a budget.
   4. Each student will participate in the preparation of a balanced financial statement.

J. Copy and proof reading of written materials.
   1. Each student will be able to correct his or her own written material and the material of others using standard symbols so that it complies to the staff's guidelines for publication.
   2. Each student will be able to correct printed material as proofs are returned from the publisher so that it complies to the staff's guidelines for correctness and style.

K. Typing
   1. Each student will master typing skills to the extent that he or she can type copy for the pages under his or her responsibility according to guidelines set by the publishing company.

L. Advertising
   1. Each student will understand the role of advertising and advertising as communication.
   2. Each student will plan and design at least three ads to demonstrate his or her understanding of the above.

M. Computer operation
   1. Each student will index his or her work after studying and mastering the use of the computer program for the yearbook index.

N. Career evaluation
   1. Each student will evaluate his role on the yearbook staff, his participation and input and discuss what skills he has acquired that will be useful in any job or career situation.

Some students will also do the following or will do the following instead of the above:

O. Art
   1. Those students who show an interest will execute art work for the yearbook, demonstrating an understanding of the role of art in total communication and a mastery of the skills needed to do the actual work.

P. Photography
   1. Specific students will take, develop, and print the pictures for the yearbook, demonstrating knowledge of:
      a. photography as an instrument of communication
      b. use of the 35mm camera
      c. selection of correct film
      d. film development
      e. printing and enlarging
      f. effective darkroom management

COURSE OUTLINE — The course will include the following units of study and production:

A. Leadership and group dynamics
   1. Selection of editors, section editors and business managers as well as all other staff positions.
   2. Writing of job descriptions for each person of the staff.
   3. Discussion of group relationships and dynamics and effects on production.
   4. Discussion of motivation systems and establishment of grading system and other rewards and awards.
   5. Establishment of a staff flow chart to show authority and responsibility channels.

B. Coverage and evaluation of audience.
   1. Discussion of the purposes of the yearbook.
   2. Evaluation of the audience for the book.
   3. Tentative establishment of an editor's ladder and page-by-page content of the book.

C. Organization and planning
   1. Selection of a theme for the yearbook with initial planning of cover, end sheets, division pages, title page and closing and introductory sections.
   2. Further establishment of the editor's ladder detailing the page-by-page content of the book.
   3. Designation of responsibility for sections and pages to specific people.

D. Time Management
   1. Setting of deadlines and production schedules for the book.
   2. Discussion of time management for individuals and for group time use.

E. Business management and salesmanship
   1. Setting of the budget for production — tentative.
   2. Discussion of sales techniques and skills.
   3. Setting of advertising and book sales campaigns.
   4. Implementation of campaigns.
   5. Determination of financial record keeping system.
   6. Determination of distribution record keeping system.
   7. Setting of final budget based on funds raised and final content, color and number of pages set according to budget requirements.

F. Press law and legal issues
   1. Research and discussion of press rights and responsibilities.
   2. Study of libel, invasion of privacy, treason, disruption of the educational process, obscenity and discrimination as they apply to the yearbook.

G. Layout and design
   1. Study of the various layout styles.
   2. Selection of layout style for the book.
   3. Establishment of layout and design criteria for the book.
   4. Art and graphics study.
   5. Study of use of color and color selection.
   6. Final design of cover, endsheets, title page and divisions.
   7. Design of miniature layouts for each page of the book.

H. Photographic communications
   1. Study, discussion and practice of:
      a. photo cropping and scaling
      b. photo selection
      c. combining photos to tell a story or create a mood

d. using photos as an effective part of the over-all layout and design

I. Writing
1. Study, discussion and practice for:
a. introductory, student life, academics, album, sports, organizations and closing copy
b. interviewing and using sources of information
c. writing captions
d. writing headlines

J. Fitting copy, captions and headlines
1. Study and practice of formulas for fitting printed materials.

K. Copy and proof reading
1. Study of standard symbols.
2. Establishment of style book.

L. Typing
1. Study of copy sheets and requirements for typing by printer.

M. Advertising
1. Study of advertising as a sales medium.
2. Study of advertising as communication.
3. Study of advertising design.
a. design of advertising for yearbook

N. Computer operation
1. Study of the purposes and requirements of the yearbook index.
2. Study of the computer program and operation for indexing.
a. initial data application to computer bank

O. Laboratory production
1. Production and mailing of pages according to deadlines and production schedule.
2. Proofreading and mailing as page proofs come from the printer.
3. Indexing of each set of pages.
4. Finalizing and mailing index printout.
5. Preparation of year-end financial report.

P. Career and job skills
1. Evaluation by each individual of skills developed.

A simple course outline is an effective starting place for the yearbook course. Each area of instruction and production, however, has its own problems and needs. It is the purpose of each of the following articles to give help and ideas in those specific areas.

I invite any JEA adviser-member who would like to contribute more articles or other sample course guides to this endeavor to do so. Your advice on making the yearbook division of the curriculum commission more useful to you will also be welcomed.

Please direct your comments or additions to:

Pat Schultz
Chairman, Yearbook Division
JEA Curriculum Commission
Clear Lake High School
Clear Lake, IA 50428

or to

Bill Flechtner
JEA Curriculum Commission Head
10150 S.E. Sandview Lane
Milwaukie, OR 97222

Layout styles

Among the most popular layout styles currently used by high school yearbooks are mosaic, skyscape, horizontal modular, vertical modular, oblique, and free or mgagazine style. Sketches of these plus variations are on the following page. Some of their main characteristics are noted below.

MOSAIC — generally creates a pinwheel effect of the photos in the center of a two-page spread. Keeps print elements to the outside and utilizes white space to the outside edges. Keeps consistent internal margins and establishes exterior margins by touching each one once per spread. Some experts say true mosaic uses a bleed on all four sides.

HORIZONTAL MODULAR — uses a horizontal block of space on a two-page spread, leaving white space above and below that block. Internal margins are consistent within the block. External margins are often off the sides. Copy and captions may be within the block or they may be a "violation," in other words, they may be outside the block. Variations include smokestack (horizontal block with one element going up and bleeding off the page) and dropped element (one element goes down and bleeds off the page.)

VERTICAL MODULAR — much the same as horizontal using a vertical block of the two-page spread instead of a horizontal block. May have side violations with copy, extended elements or isolated elements.

SKYSCAPE or SKYLINE — uses a consistent base straight across the bottom margin, usually with side bleeds. Top elements vary in height the way the tops of buildings do across a city skyline. Top elements should vary by at least six picas.

FOCAL POINT (a variation of a style known as Mondrian) — Breaks the two-page spread into four quadrants, placing the dominant element in the largest quadrant. Margins stay consistent (internal), each exterior margin must be touched once per spread to establish, print and white space elements to the outside.

FREESTYLE — still maintains consistent internal margins and external margins except for deliberate, studied violations.

MAGAZINE STYLE — uses consistent columns, allows little white space but rather fills columns more fully, clusters photos around one strong dominant element, relies on more copy than other styles.

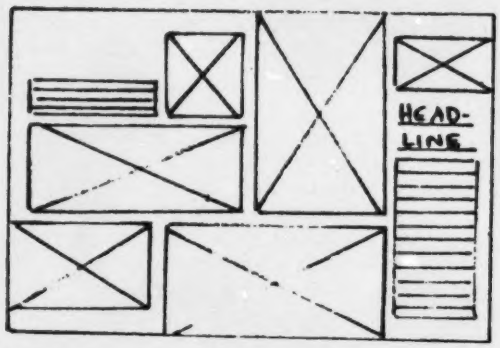
OBLIQUE — works on a diagonal across the spread.

Note: LAYOUT helps build and reflect an over-all style for a book. Randomly switching layout styles from page to page detracts from this purpose of layout. A consistent style should be used at least through each section, if not the entire book. Some books use one dramatic style for opening sections and division pages and another for the remainder of the book.

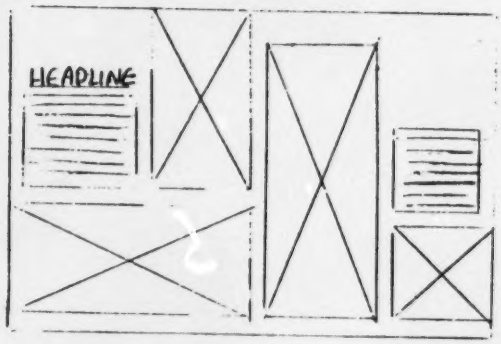
OUTLINE ON YEARBOOK LAYOUT

Dorothy Sprinkle
Richardson, Texas

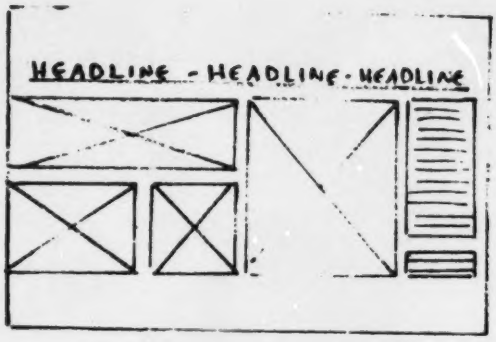
I. Organization
A. Yearbook typefaces and style should be decided for the entire yearbook before layouts are started.
B. Headline and copy measurements should be determined for estimating space on the layout.
C. Pencil dummys may be used to layout pages before copy is sent to the printer.
D. When copy is set, trial dummys can be pasted up using duplicates and allowing for pictures.



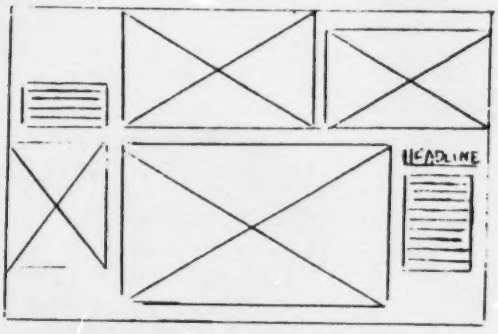
MOSAIC ↗



↖ SKYLINE OR SKYSCAPE

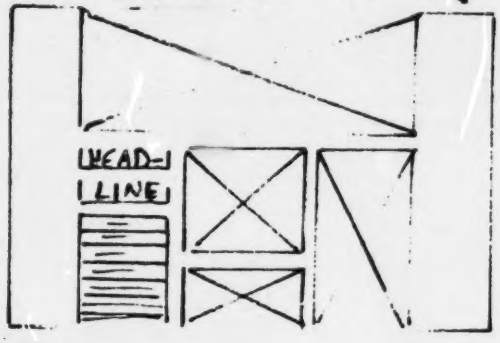


HORIZONTAL MOD ↗

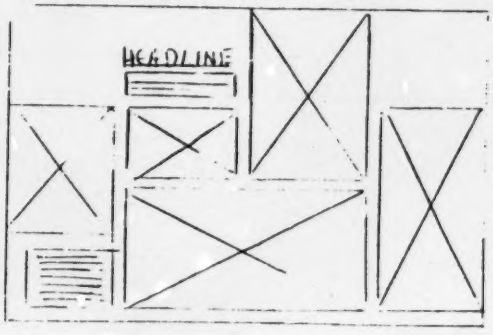


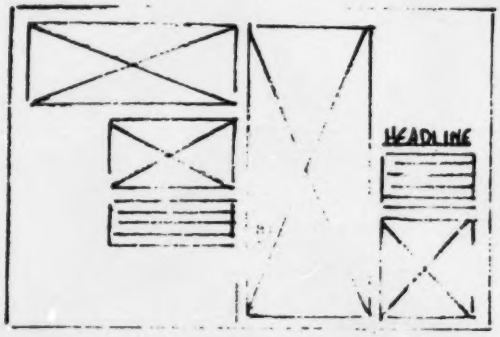
↖ FOCAL POINT

VERTICAL MOD ↘



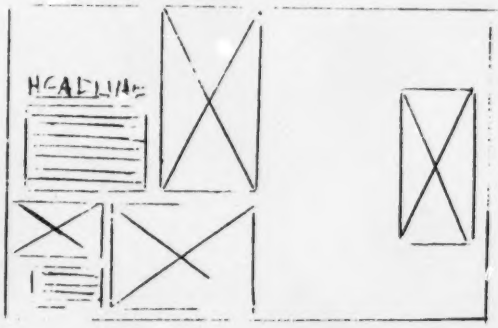
↙ SMOKESTACK





↙ OBLIQUE

ISOLATED ELEMENT ↘



II. Planning Pages
   A. Double pages should be planned so that opposite pages will be compatible.
   B. Double page spreads, symmetrical, and asymmetrical make-up should be studied.
   C. Be aware of continuity from one section to the next.

III. Using Color Effectively
   A. A four-color picture will be the focal point, and should be placed accordingly.
   B. Overuse of color can be distracting.
   C. Use color for highlighting on two-color pages.
   D. Pastel yellows, blues, and other pastels used in typefaces or pictures tend to fade out.
   E. Type over a bright color can be difficult to read.
   F. Study samples of duotones, overlays, and posterization.

IV. Special Effects
   A. Boxes should be strategically placed (not as effective next to pictures).
   B. Overburns and reverses on photographs must be carefully done; lack of contrast can be a problem.
   C. Color screens can be used over copy and pictures, and as headline type for variety.
   D. Reverses of type as white on black are harder to read. Care should be taken in choosing size and style of type for reverses.
   E. Bleed-offs are attractive but may cause layout problems for beginners.
   F. Overuse of the above devices in combination or separately will give a yearbook a cluttered look.

V. Placement of Pictures on the Layout
   A. Measure to make sure the picture will fit the space allowed.
   B. Find ratios on calculator for accuracy in increasing or decreasing picture sizes, or use scaling method.
   C. People in the picture should not face off the page.
   D. In cropping pictures for the layout do not cut people off at the joints of legs and arms.
   E. Make sure cutlines under pictures are the same width as the picture.
   F. Label picture with its page number and a number or letter corresponding to its space on the layout.
   G. Reminder: When labeling photos do not write on them with pen or pencil.

YEARBOOK LAYOUT CHECKLIST

- ☐ external margins defined
- ☐ copy in 2 or 3 column widths in consistent style
- ☐ consistent internal margins
- ☐ two-page spread contains all essential elements (copy, head, captions, photos, white space, graphics)
- ☐ dominant element established — repeated and contrasted
- ☐ specific style (mosaic, horizontal, etc.) well defined
- ☐ copy and white to outside
- ☐ photos cropped correctly, none face off page, none put faces in gutter
- ☐ page logo included
- ☐ two caption blocks per spread (clusters); preferred to place a caption as close as possible to each photo
- ☐ five to seven photos per page
- ☐ head linked to but not limited to copy block
- ☐ copy locations varied from spread to spread
- ☐ copy/captions sizes computed correctly for both height and width
- ☐ copy/captions/heads marked correctly according to style (flush left, centered, justified, etc.)
- ☐ headlines correctly computed for width and height

Theme Development

Terry C. Grotheer, adviser
Galena High School, Galena, Kansas

The yearbook's theme is that unifying element that binds the book and its staff together. There are as many methods to selecting a book theme as there are different themes. What it comes down to is what best fits the school's needs.

At Galena High School, Galena, Kansas, the theme is selected and used to merchandise the book and unify the staff. The approach to selecting a theme must be as localized as the theme.

The editor of the yearbook starts in his/her junior year preparing for the next yearbook. This is when the actual theme preparation starts, a full year before its use.

Weeks are spent analyzing the newest edition and as many other yearbooks as possible, taking notes as to likes and dislikes. Along with this and for six to eight weeks beyond, the editor looks around the school, the community, the state or wherever, to see what will be happening that would affect the students during that year.

From these ideas a list is composed of possible themes. With other staff members each theme is discussed looking for the following points:

(1) Can it be carried throughout the book?
(2) Will it have meaning to our students?
(3) How could we illustrate each idea?
(4) Would it be possible with our limitations to do what we would have to do to make the theme work?

After this discussion one theme usually stands above all the rest. It is this theme that the editor continues to work on, by planning the ladder, cover, opening, closing and the division pages. At this time we sit down with the yearbook representative to talk about the cost of our ideas and to get his suggestions, and then the editor takes the ideas back to the staff for more changes, suggestions and ideas.

This process is somewhat simplified. Many hours are spent because much must be learned as this process continues. The editor, new to yearbook work, must start with the basics and learn many things to prepare for the coming year.

When school starts we are ready. Ads are sold in August, and businessmen can make their ads go with the theme, which makes the ads become a useful part of the book. With that first day comes the distribution of the yearbooks and the kick off drive for the new yearbook sales. All of this is centered around the completed theme. Pamphlets are produced as receipts and used to promote book sales.

The new staff, all first-year students, can go on with a basic theme outline and each with the freedom to use the theme on their pages as they see fit. Each staff member can expand the basic theme on his/her pages. This gives us a unified theme with individual characterization.

The 1981 theme from Galena High follows. It is the direct result of this process.

1981 Theme

"A PLACE IN OUR WORLD,
GALENA, KANSAS"

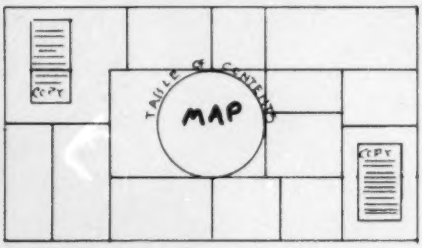
Mary Ann Reed, Editor

1981 Theme

The theme for the *1981 Blue and White* is, "A Place in Our World, Galena, Kansas." It was chosen because of Galena's unique geographical location in the southeastern part of the state.

The cover will have an outline of the world, the Title page,

and an outline map of North America and the Table of Contents (which is also the opening) is the United States.



From the Table of Contents the book is then broken down into four divisions:

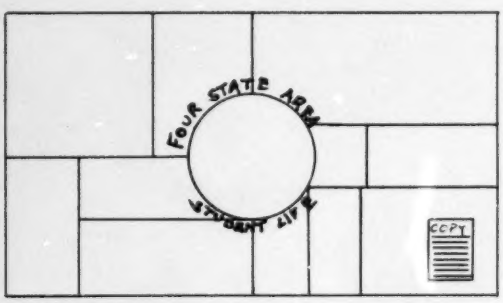
The Four State Area: (Student Life) This includes Class panels. Class officers pictured by Welcome to State signs.

The Three County Area: (Sports) These are the three counties that make up the CNC Conference. Team captains photos by county road signs or city limit signs.

Cherokee County: (Clubs and Organizations)

The City of Galena: (Ads) This division includes four pages about the city. Chamber of Commerce type of information. All ads will be photo ads. Those businessmen that do not have a photo that they want will be able to select from old photos of the City's past.

Closing pages: 8th and Water. (The school's address) This is where in 1981, it is "Our Place in the World."



All division pages have the large circle in the center with the appropriate map. The headline is from special transfer lettering that curves around the circle. The circle will be surrounded by a collage of photos. In the lower right hand corner of each the pictures will be ghosted and the theme copy overburned over them.

The copy tells how our students are active in the community and the surrounding area, and how we compete at the other schools. Signs such as the Welcome to Kansas, Welcome to Missouri will be pictured on the Four State Division. City limit signs from each league school or other photo representative of each school will be on the Sports divider. This will carry through on each division.

Galena Alumni, who have gone out and made their places in the world, will also have a special place in the *1981 Blue and White*. A list of names and addresses as well as occupations will be published in the book. Class reunions that took place during the summer of 1980 will also be covered.

The six other cities in the United States that are named Galena, have also made a contribution to our book and will be listed. Galena, Kansas is the largest of the six. Comparisons will be made between our place in Galena and theirs.

Our school, our students, and our community draw their strength from the surrounding area. Many work across one of the state lines, and most of the recreational activities lie across a border.

Many of the candids and some of the smaller groups will have their pictures taken in the area. For example: A group photo of the Cheerleaders at camp in Springfield, the History Conference people in front of the MSSC sign in Joplin where they compete, the band marching in the PSU Homecoming and the speech people at regionals in Girard. The idea is to show our students as they participate in a variety of things around the area. They represent the whole town wherever they go.

The Galena community has gone through trying times the last few years, and has had to struggle through all of its 103 years. This book will show the students and the community what it is we have going for it. For the students it will be a memory book of their year, for the community it will be a keepsake about their changing city. The *1981 Blue and White* will have something for everyone. Plans call for an extensive sales drive, both by mail and by phone. We expect to call every citizen and businessman in Galena as well as aunts, uncles and grandparents of students and most of our alumni. A year long search has already netted us the names and current addresses for most of the classes in the last forty years, and another list of about 300 residents that have purchased a book within the last five years will be another source for our sales drive.

The cover will be a dark brown with all artwork done in a cream or white.

There will be 14 pages of color. Six pages of senior panels and candids, plus for the first time, the football, volleyball and girls basketball teams, the football and basketball queens and the 1981 Yearbook royalty. These will appear in two flats from page 20 to page 47.

Writing captions for high school yearbooks

compiled by Diane Boyle
Parkway West Senior High
Ballwin, Missouri

EVERY PHOTO in the yearbook needs a caption. The captions should be direct, concise, colorful and functional. They should:

1. establish the context of the photograph
2. properly identify persons, places and things
3. answer questions raised by the picture — usually information about who, what, where, when, why, and how
4. provide verbal clues for what the readers should see in the picture
5. reinforce the action or theme of the picture
6. relate several pictures to one another or pictures to text
7. remind the reader of his own experiences and sensations
8. encourage the reader to do more than scan the picture
9. verbalize the facts that the picture only symbolizes
10. keep the picture honest and in perspective

To achieve the above, good captions use the following style:

1. written in historical present tense
2. written in complete sentences; if more than one, each is short for easy reading
3. written in the same pattern every time so that person and row identification is consistent and clear (example: photos are always identified from left to right, front to back)
4. varied in beginning and in sentence structure
5. written in active instead of passive voice (verbs)
6. written using both first and last names of persons in photos (in candids, diminutives — Jim for James — are acceptable;

for album portraits, legal first and last names are used)
7. written so as to identify (senior, English instructor) as well as name people

GOOD CAPTIONS ARE WRITTEN IN GOOD TASTE AND ARE CAREFULLY CHECKED TO BE SURE SPELLING OF ALL NAMES IS CORRECT.

Captions should NOT:

1. say the obvious
2. start with a string of names
3. start with "an, a, the"
4. use "pictured here," "shown above," or "left to right." Such identification is only needed when the ordering differs from the expected
5. overuse descriptive adjectives or adverbs
6. editorialize
7. be silly, cute or sarcastic
8. be bare, bold labels
9. tell things not suggested by the photo

CLUSTER CAPTIONS are frequently used by yearbooks with the freer forms of layout. The captions are arranged in a sort of copy block for several pictures on a page or spread and positioned as part of the design or layout. Some specific guidelines apply for these:

1. There is still always one caption for each photo.
2. A consistent pattern needs to be provided for the clearest possible reference.
3. Directions such as "Above, below, etc." can be given if they do not become too involved.
4. If there are many pictures on a spread, two or three cluster captions should be properly placed on the layout.
5. Indenting or boldfacing the beginning of each caption helps readers locate the right ones quickly and easily. Row beginnings can also be boldfaced for quick use. Some staffs use all caps for the same purpose.

Sports coverage

Candy Perkins
St. Charles, Illinois

Some guidelines for yearbook sports coverage:

1. Meet with coaches individually early in each season to chat about what they expect highlights to be. Get a list of games or matches and where they will be played.

2. Attend as many games as possible to get a feel of the color and background of the sports. Chat with players and come early and stay late at least once or twice to get a feeling of the preparation and organization required.

3. Photograph as many contests as the photography department will allow. You never know when a touchdown will be scored with seconds to go or when (heaven forbid) the center will break his ankle. Arrange team shots at a convenient time.

4. Photograph at least one or two practices and preparations before contests. Also get good candids of coaches, trainers, fans.

5. IMMEDIATELY after the season is over, even if your deadline isn't for months, arrange to get all the stats and some good overall quotes from the coaches and players.

6. Try to cover all sports with equal enthusiasm. While girls' sports and such things as boys' tennis may logically not be allotted as much space — based on fewer students participating and fans attending — do give them as much space as possible and cover them with good photos and good copy, even if there isn't as much.

7. Include sports features as appropriate to show behind-the-scenes information on people, practices, awards, honors, cheerleaders, spectators, coaches, rules, eligibility, timekeepers, referees, etc.

8. Include A COMPLETE SCOREBOARD for every sport as well as a record of honors and special achievements of individuals.

9. Don't avoid the controversial or the "not-so-glorious" — cover the whole season for each sport. As stated in an article entitled "Girls sports in yearbooks can be a smashing success," "The way is through objective reporting. Today's reports will be tomorrow's histories, and, as a member of the yearbook staff, you are in the unique position to be a sort of 'Monday morning quarterback.' You can look back over the portion of the year that has passed, and pinpoint the crucial plays. You can be selective, and, in doing so, present a clear picture of happenings in a very small amount of space. You can, by examining their effects, choose the most significant ones . . . Again, one of the best ways to report ona somewhat controversial subject is to employ the use of quotes. This way you'll be sizing up the situation on the basis of the way it's viewed in a majority of the school's population's eye. Using quotes in this manner is not difficult. However, you do need to be certain that you aren't, intentionally or unintentionally, singling out people to interview who will bear out your thoughts — they must be representative."

Grading the yearbook staff

One method of grading yearbook staffs is by using a point system. Such a system can also be the basis for Quill and Scroll membership and for end-of-the-year awards. It also saves a lot of time and questions regarding grades for staff members. Points can be recorded by the students themselves on point or "time" cards with each item initialed by an editor, head photographer, or the adviser for verification. Points also are not given until the work is "of publishable quality." The total points required for a specific grade must be determined by the amount of work the staff has to do and may even vary somewhat from one nine-week period to the next. One school is able to consistently use 500 points — A, 400 points — B, 300 points — C, and 200 points — D. A possible point scale follows:

book and ad sales — one point per dollar

copy — 2 points per column inch

headlines — 5 points each

typing — 20 points per hour

photos — 10 points each; 5 points for reprints

layout dummies — 10 points each

errand — 5 points

research — 5 points per article on articles discussing various aspects of yearbook production

2-page spread — 30 points (ready to mail) — excluding typing and heads and copy (given points separately)

copy/proof reading — ½ point per column inch

indexing — 20 points per hour

Students can be penalized for late work by subtracting points. For example:

20 points will be subtracted for each copy assignment not turned in. If a story or layout is late, five points will be subtracted the first day and 10 the second and 15 the third.

Failure to hand in a 2-page spread on the final deadline will result in a 50 point deduction.

This can vary according to the needs of an individual staff.

Indexing the yearbook

Producing an effective index for a yearbook can be a tedious and time-consuming job, but it is a necessary one. Any book over 100 pages needs a carefully-planned index for the convenience of its readers. For a student staff, providing such an index gives practical experience in attention to detail, accuracy, organization and advance planning. With some additional effort, students meet a special creative challenge to design an attractive, useful and unique section of their book. Working on the index also leads them to consider the needs of their readers to a larger extent than they sometimes do in other parts of yearbook production and to refocus their efforts in that direction.

Some specific guidelines exist for indexing and there are numerous suggestions for making the job less exhausting and the section more creative. The following are offered by Barb Rang, adviser of the Hamot, Tomah High School, Tomah, Wisconsin.

The index should include, in addition to the name of each student, teacher, administrator, etc., "the clubs, major events and advertisers." An index is incomplete without *all* of these. They should be alphabetized all together instead of in separate groups. At Tomah, "We also include the grade of each student because it has proved to be a valuable reference." The index does belong in the back of the book. Even putting a closing section after it makes it just a little more difficult for the reader to find quickly and use effectively.

An organized system makes indexing considerably more effective. The Tomah staff mimeographs 5x6 cards including a blank for name and grade and complete with all of the page numbers in the book listed on the card. The name of each person is written on the cards. Student names are obtained from class lists in the office. Each card is alphabetized and the entire index system is stored in shoe boxes. (Metal and card board file cases for this size card are also available.) Cards for events, clubs or advertisers are added as the year and work progresses. As each yearbook page is sent in and its carbon placed in the file binder, the index editor records the people, group or activity on the cards. The editor also keeps a ladder to show which pages have been indexed and also circles each name on the carbon of the specific page so the editor-in-chief or adviser can check the index editor's work. Cards are printed on both sides so they can be used for two years.

Tomah would like to advance to a system already used by many larger schools which makes indexing easier and broadens the scope of the yearbook class to include learning to work with computer systems. They would like to put all of the names on IBM cards and get a print out at the end of the year. They would design a card so all they would have to do would be "bubble in" the page numbers. "This would certainly get rid of the headache of typing so many pages at the end of the year."

Creativity in the index section has taken many forms. At Tomah, the index pages have been broken up with pictures, have had pictures ghosted behind the print, and have covered the yearbook staff. "This year we are again covering the staff in the index section, but have also added a two-page spread on the Cuban refugees out at our nearby Fort McCoy. This event was not expected and so wasn't put into our ladder in the fall."

To save space, smaller type — 8 or 6 point — is often used in indexes. Ghosting is frequently used, but unless it is carefully done it can make the print nearly impossible to read and the pictures very difficult to make out. Books have combined advertising with the index section by running it on one-column widths down the outside columns of each page. Fold-out indexes which are a part of the back endsheet make it possible for readers to use the index at the same time they turn the pages of the book itself. Decorative letters of the alphabet are frequently used for each letter division within the index.

Because the index is a necessity and because it involves a great deal of print, some staffs regard it only as a nuisance. Once they change that concept and determine to make it attractive and attention getting, they are on the right track. And by doing an effective index, they are providing an important reader service.

(The Tomah card system and an index section are shown here reduced in size)

Index

Code: Year Name Page

Administrators, teachers, patrons, non-senior high school students, and subjects have no year before their names.

A&W Drive-In 125
12 Abbott, Beth 18,74,128
Abbott's Mobile Service 142
12 Ahlstrom, Jane 17,30,37-39,44,46, 50,54,56,57,74,104,123,128
11 Ahlstrom, Ruth 13,17,30,31,35,37, 38,50,52,56,68,117
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Ahn, Helen 143
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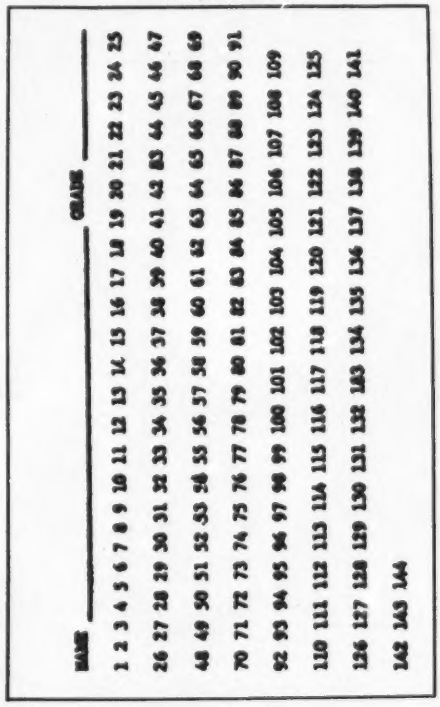
12 Allard, Deb 47,74,89,128
11 Allard, Dean 68
11 Allen, Bob 68
12 Alston, Lacinda 36
10 Alvord, Lynn 60
11 Amberson, Christina 42,58
10 Amberson, Duva 38,42,44,50,60
11 Amundson, Carole 68
11 Anderson, Greg 1,27,35,42,44,47,48, 50,55,56,68,120,125,134,135,142
10 Anderson, Janet 60
10 Anderson, Jodie 38,49,60
10 Anthony, Allen 60
11 Antony, Todd 46,68
Arc Electric 142
11 Armour, Bill 14,32,38,39,68
11 Arndt, Jay 44,68
Art Club 36
Artistic Hair Salon 142
11 Arttus, Terese 38,68
12 Asp, Dan 14,35,44,51,56,74,128,135
Awards' Night 122,123



Sales

Ken Burdett
Nevada, Iowa
Sales representative, Taylor Publishing

When the assignments are handed in at the beginning of the class hour, the teacher finds that Johnny's paper is not among those collected. Susie, elected by her girlfriends to drive to the away game Friday night, approaches her father to secure the family car. Mr. Jones is summoned to the principal's office to discuss the requisition order for publications equipment Mr. Jones has submitted. What do Johnny, Susie, and Mr. Jones have in common? They will have to rely on inherent sales ability to achieve their desired success.

Unconsciously, people use the basic principles of salesmanship everyday. A student makes a sale when he convinces his peers that he or she is wortny of their friendship. Teachers must sell their lessons to students who wear a multitude of expressions with interests to match. The same energy and methods used to convince a teacher that a late paper should not be docked, or a father that he should allow his daughter to use the car, or a principal that he should sign a requisition order can be channeled into the much-neglected sales aspect of publications.

Take a few seconds and put yourself in the shoes of our reluctant salespeople. What are they going to do to insure their "sale?" Johnny will offer an explanation on why the assignment is not in, probably centering on illness or an emergency. Susie will bring in her father's slippers and pipe or perhaps make his favorite dessert. Mr. Jones will stress the educational value of the requested equipment. Experience and a little research has told the trio how best to approach the situation.

This is the first step of any salesperson — know whom he or she is attempting to sell. Johnny, Susie, and Mr. Jones each knew their target. More than likely, previous experience in dealing with their intended sale told them what would be the most successful approach. In approaching a new customer, salespersons must do homework to familiarize themselves with the customer's needs.

By definition, the primary task of selling is to satisfy consumer's needs for products and services. Johnny must satisfy the teacher's concern for getting the assignment. Susie's father must be satisfied that taking the car will create no problems for him other than maybe an empty gas tank, and Susie may have to satisfy this need to make her sale. The principal needs to know that his money will be well-spent by Mr. Jones.

Satisfying needs must be taken a step further in many situations and offer benefits. By giving Johnny a chance to hand his paper in later, the teacher will benefit by obtaining Johnny's work on time from now on. Susie's father could easily satisfy his apprehensions by saying "No" to his daughter's request. Susie must offer some benefits, for example, doing housework, cleaning up her room, and promising eternal love and admiration — benefits any father could hardly refuse. The principal can benefit by having better publications, which in turn would serve as better public relations tools for the school. Or, perhaps, out-of-school printing jobs now could be done inside of school.

Once these initial needs have been satisfied and the benefits promised, the selling process cannot stop. If Johnny's next paper is late he will have to develop a new approach and it will most certainly fail. A ticket for drag racing, or failure to keep a clean room will keep Susie walking for a long time. If the principal sees the new equipment gathering dust in the storeroom, Mr. Jones will have a difficult time obtaining the essential photographic paper and chemicals. Salesmanship goes beyond getting the name on the dotted line. The salesperson keeps his or her customers satisfied by exhibiting professionalism. Johnny could show professionalism by handing in a neat paper the next day and continuing this policy in the future; Susie, by following the agreed-upon conditions and replenishing consumed fuel, especially if the latter is not required; and Mr. Jones, by showing the principal the positive effects of the new equipment and pushing administrative orders ahead when possible.

These four principles — knowing the customer through backgrounding and/or experience, satisfying needs, demonstrating benefits, and exhibiting professionalism — are the basics for salesmanship. But mastering these principles will be of little value if the salesperson does not know what he or she is selling and why.

Two categories — service and products — contain all saleable items. Services are performed by a company or person for a consumer such as an accounting firm, a hotel, or an advertising agency. A product is a tangible item such as food, a car, furniture, or a book. In some cases a salesperson sells both product and service. The product may require frequent attention from the selling company as in the case of computers and copy machines. In other cases, the salesperson's service helps to complete the finished product, as in an advertising account.

As a salesperson on the yearbook staff, you will most likely be dealing with both product and service sales. The yearbook is your product, and, if you advertise, you provide a service. It logically follows that providing the best service and product will make your sales job easier. But despite quality product and service, the staff's market is finite. The demand for yearbooks and advertising is limited by school and community size. In most cases, however, the market is not entirely tapped. The salesmanship principles can help make a deeper penetration into these markets.

Knowing your product, consumers will tell you that they like to see their picture in the book and not just their mugshot. This also provides the easiest way to improve your product. Pages and pages of four-color pictures or elaborate and expensive covers will not sell books the way a guaranteed "extra" picture will. Also, knowing when to sell is important. Research has shown that October is an ideal month to merchandise the book. School clothes have been purchased and most Christmas shopping is yet to begin. Students haven't the financial demands during October so they will have money for a yearbook. Another school of thought sees February (summer and fall delivery books) as a possibility. The philosophy is that students haven't as long to wait to receive the finished book. A disadvantage with February is the late date at which the budget is finalized.

Stressing the importance and future intrinsic value of a yearbook will help to satisfy the sentimental needs of your consumer. This must be the main thrust of the sales campaign. Posters, ads during morning announcements, and personal small or large group pitches must include this sentimental approach.

Benefits and needs are harder to differentiate after the produce is received. During merchandising, however, benefits may include a lower price when bought before a certain date, a button or badge for each book purchased, or some other giveaway item that can be tied in with the book's thematic statement.

Accurate records and putting together a quality product will demonstrate professionalism. Nothing will cut down sales faster than having a student pay twice for a book, or worse, not receive one at all. On the other hand, a staff will soon find itself broke if they give away books to people who claim to have bought them, but no proof of purchase can be verified. There are numerous accounting systems; acquire one and use it.

Even if everybody does get a book and without any hassle, consumers are not going to want to see only the staff members and their close personal friends pictured. The de-

mand for books will go down if the record does not accurately reflect the year, or if it reflects only a few, select people.

Because subscriptions usually do not provide enough money for a substantial yearbook, many schools turn to advertising. Whether it be in the form of patron pages or actual display ads, the advertiser should get a quality service and not consider his money was spent as a donation.

Display ad pages require extensive backgrounding for greatest success. Approaching a prospective advertiser without being familiar with his business, let alone his needs, is the quickest way to humiliate yourself and lose a sale. A simple thumbing through the Yellow Pages or a few well-directed questions will provide the basis for a successful approach.

Needs and benefits gain importance when the salesperson shows the buying potential of the teenage population. A short poll in your school will produce an incredible wealth of information showing the amount of shoes, clothing, health needs, records and so on purchased during the year. The merchant needs to reach this market, and not only will the yearbook provide the means, it will also be around in ten years as opposed to newspapers and 30-second media blurbs. The price is already reasonable in comparison, but it will also be reduced in price because of the yearbook's longevity.

The most successful campaigns are those that display professionalism. A neatly-dressed, student salesperson who presents a potential client with an ad mock-up can hardly be turned down. Or if the completed ad is returned for the advertiser's approval, the advertiser will appreciate this professionalism. Explore the possibility of obtaining picture proofs of the ads, and after checking them with the merchants, display photocopied ads in the school for some early advertising. Certificates can be given to the advertisers for display in their windows showing they support your yearbook and your school. The staff must convince the merchants that the yearbook salesperson is more than a donation solicitor.

While all yearbook staffs must involve themselves with salesmanship, the selling situation in each school is unique from all other schools. Each staff must adapt these basic principles to their particular situation. They should locate the weakness or weaknesses and strengthen them accordingly. The same effort that is devoted to producing a yearbook should be spent in paying for it.

One week unit in salesmanship

The following is a brief outline for a 3-5 day salesmanship program. For best success, an extensive amount of role playing must be done. Ideally, a guest speaker such as a community businessman, or better, your company representative, could give an experienced account and help with role playing.

Day One:
1. Discuss four salesmanship principles
   a. knowing consumer through backgrounding and/or experience
   b. satisfying needs
   c. demonstrating benefits
   d. exhibiting professionalism
2. Principles as used in everyday life
   a. Role-play everyday situations
      1. tardy for class
      2. late paper
      3. stay out late Friday night
      4. weekend campout
      5. "I need a car of my own."
   b. Evaluate performances
      1. advantages
      2. d'sadvantages
      3. good approach/bad approach
      4. other approaches

Day Two: (Best day for guest speaker)
1. Sales categories
   a. Importance of product and service quality
   b. How to improve current quality
2. Role-play advertisers and life situations

Day Three: Advertising Campaign
1. Application of principles
2. Develop a marketing poll
   a. poll students on where they purchase things
      1. frequent visits — advertiser can show support
      2. infrequent visits — shows need to reach this market
   b. amount of money spent by students
      1. item price x quantity x total number of students. Example: Shoes $25 x 3 pair x 1000 students =$75,000. This formula can be used for any purchased item or service in the student market.
3. Develop a sales contest for salespeople
4. Background intended advertisers
5. Publicity before sales
6. Begin selling early in the year; limit duration
7. Sales campaign preparation

Day Four: Merchandising Program
1. Application of principles
2. Publicity
   a. posters
   b. morning announcements
3. Setting the price
   a. determine budget
   b. price must be reasonable
4. Duration of sales campaign
   a. keep it short
5. Try to sell in October

Day Five:
1. Finalize poll; or
2. Begin selling ads.

Book review

1980 Design Book. *Taylor Publishing Company, Dallas, Texas. 192 pages. Available through publishing company.*

Have your students ever sat and pondered the dilemma of how to draw out the design and instructions to achieve a certain effect or look? Have you looked at blank design pages and didn't know where to start to convey the message of how the mug shot pages should look? Or how to show off the colored section? Or how to use rule lines effectively?

All these questions and hundreds more are answered for you in the 1980 Design Book. Taylor has borrowed excerpts from thirteen schools to show how it should be done for openings, faculty, classes, clubs, sports, ads and copy prep.

Actually the book is in two sections. The first section is just like looking at a perfect yearbook beginning with the color section and progressing through the usual sections to the ads. You see how the final product would look in print. The second section takes you behind the scenes and shows you the actual diagrams that were used to achieve the previous end results. For the students it is an immediate visual picture of the problem they are about to attack in their own yearbook. The book is valuable to the adviser as well as the student. It can become a well-used reference book for every section.

— Beverly Skoglund

(Additional book reviews will appear in future issues of C:JET)